

Ideas from the French Stage

BY SARA MARSHALL COOK

On the French Stage

THE wide skirt is dying hard in Paris, owing to the popularity of the house of Jeanne Lanvin, who dresses many of the Parisiennes. The fact that it was Lanvin who launched the hip extended full skirt and that she has persisted in exploiting it is doubtless the reason why certain women continue to accept that style.

This fashion is noted especially among the actresses in Paris, some of the most important of whom are dressed by Lanvin. This is partly due to their fidelity to the dressmaker, as it is quite the custom in Paris for a woman to be dressed by one house exclusively. This gives her a marked individuality and she is looked upon as an exponent of the fashion creations of that particular house. To be seen in costumes from another dressmaker would be almost like a betrayal of confidence.

One of the most popular French actresses playing light comedy rôles is Jane Renouard. This actress has been wearing Lanvin's clothes for several seasons, and in one of her late rôles she wore only the wide-skirted hip extended models so characteristic of that house. It must be admitted that dresses of this type are eminently suitable to a coquette and dashing young woman of slender, graceful build. Renouard looks so admirable in her Lanvin dresses that one cannot doubt that she greatly aids in the continuance of this fashion.

Rose-Colored Organdie Over Black Taffeta

ROSE-COLORED organdie dress, made up over a hip extended foundation of black taffeta, is very beautiful. The organdie is a slip-over-the-head, chemise style, with considerable fullness on the hips. The dress opens in a wide panel down the front to show the black foundation. About the waist is a black taffeta ribbon sash tied in a simple square-looped bow at the back. This ribbon has a border of rose-colored satin, matching exactly the tone of the organdie. Interesting ornamentation, in the form of a flat appliqué and embroidered roses of precisely the same tone, appears on the front of the skirt. On the black taffeta there is likewise a rose-colored appliqué which enhances the rather somber foundation. This dress has the low, round neck and short sleeves. Lanvin is making many of her dresses in this style.

Renouard wore with this dress the thinnest of tête-de-nègre stockings and black satin slippers. She also wore long mousquetaire gloves of black kid, finished with points of leather at the edge of the wrinkled top.

Marie Louise, the well-known milliner, made the adorable hat of black horsehair braid, delicate to the point of transparency, banded and bowed with a wide rose taffeta ribbon bordered with black, that is sketched with this dress at the center of the page.

Dignity of Line and Time-Tried Design

IN THE same rôle Renouard wore a black taffeta frock, very simple in design, wide skirted, and with a bodice fitting her slender figure quite snugly. The feature of this frock is a big feather design in white, developed in white ribbon and silk floss embroidery, which stands out like an appliqué and adds materially to the effect of the dress. There are no sleeves. The décolletage is quite low. Again she wore a Marie Louise hat, this time of black satin trimmed with a skeleton plume of Nattier ostrich.

In direct contrast with dresses of this type are the models made by houses such as Redfern and Worth, who keep to dignity of line and conventional designs.

Mme. Daimoff, playing at the Renaissance Theater, wore a gorgeous dress of semi-conventional type made by Redfern. It was developed in silver brocade and mauve tulle, the latter forming a voluminous sash drapery at one side of the



back. She carried with this pale mauve and silver dress a brilliant jade green ostrich fan.

In summer suits the pleated skirt continues popular. Many models are being developed in taffeta and satin. Skirts having pleated panels are often accompanied by jackets with pleated panels and neck frills.

The fashion of catching the pleated skirt in at the bottom by means of a restraining band is one of the features in summer tailormades. Beer has an interesting new model of this sort, with a loose box coat and a straight pleated skirt developed in white serge with black trimmings. This house also shows a smart sports suit of khaki colored

Upper row, left to right—A practical suit for midsummer of rough silk in khaki color. Suit of pongee with pleated panels in the jacket to match the panels in the skirt. Suit of white serge with black trimmings, the skirt showing the fashion of catching the pleated skirt to a band at the bottom

serge, trimmed with stitched pleats, which pass around the bottom of the jacket, the hem of the skirt and the flaring edges of the sleeves. Flatly stitched pleats also form a yoke outline on the body of the jacket.

Paris Turns Again to The Tailored Suit

THE tailored suit, which is about the most expensive costume in Paris, is again becoming popular. During the war period the women of Paris were deprived of man-tailored street costumes, owing to the fact that all masculine workers in dress-

making shops were mobilized. Now the tailored suit comes back into fashion with all the force and interest of a novelty.

For this reason the blouse, from a standpoint of fashion, is again coming into its own. Considerable interest is manifested in the simple tailored blouse with frilled collar and revers. Some of these new shirt style blouses are high necked, with a collar somewhat in Peter Pan shape, but falling from the top of a straight neckband. This style of collar was launched by Lanvin in

THE Wide Sash Retains Its Popularity—Chintz Is Substituted for Embroidery in Some Warm Weather Dresses—Even Veils These Days Are Embroidered in Straw—White Is Imposed on Black to Form a Striking Design—The Tailor-Made Suit Is Becoming More Popular Despite the Heated Days of Midsummer

Lower row, left to right—Frock of black taffeta with trimming motifs of red and blue chintz applied with an embroidery stitch in black. Orchid organdie dress embroidered in rose made over a black taffeta foundation. Black taffeta evening gown with large feather design in white ribbon and silk floss

connection with a number of her tailored suits and blouses, and neckwear manufacturers have taken it up.

The wide ribbon sash-girdle is still one of the most popular trimmings. Practically all the leading dressmaking houses as well as the milliners are using this form of trimming, and it has met with great success. In many instances when ordering a simple one-piece dress two sashes are made, one in self-tone and one in contrast. The narrow belt of colored galalith is second in popularity, this

form being used for belting coats, jackets and simple serge dresses. The shades most in demand are jade green, red and royal blue.

Chintz Is Adapted to The Uses of Embroidery

LANVIN has always been famous for her beautiful embroideries. Now she has chosen a very simple way to ornament a summer dress by substituting for embroidery a chintz printed in large design so that the effect of embroidery is gained in an ingenious manner. A frock decorated after this fashion appears at

the lower left of to-day's sketch. A wide-skirted model is evolved from black taffeta. Black chintz with a bold design in red and blue is cut in circles about four inches in diameter, or just large enough to exploit the design to advantage. These motifs are then applied to the frock with an embroidery stitch of heavy black silk. The whole effect is summery and colorful.

Among summer novelties in pattern veils now being shown by leading milliners as hat garnitures are those embroidered in metalized straw; also in colored embroidery in vivid shades of green, blue, yellow and red. These are seen principally on sports and motor hats, being an interesting trimming for plain little close-fitting turbans.

Hot Weather Hints

AT THIS time some suggestions for hot weather shopping may not come amiss. After being established in the country for the summer, there are many things that we find we have omitted from our wardrobes—things which are quite necessary to our comfort. We all know how trying it is to make trips to town and search through the shops at a time when clothes are not as easy to procure as they are in the spring and autumn seasons.

A collar or a guimpe may be lacking. The little thin slip-on sweaters, which are so popular, really require a special type of collar. Many of the best shirtwaists do not fit the neckline of this sort of sweater. It is interesting to know that the shops have sleeveless guimpes with both frilled and tailored collars which are made especially to wear under these sweaters. One may spend hours searching for a blouse suitable for this purpose, whereas the shopping is made easy if one knows just what to look for.

Guimpes of Organdie, Sleeved and Unsleeved

SUCH guimpes may be found at the neckwear counters. They are of organdie, with some distinctive bit of trimming, often consisting of embroidery and sometimes of narrow lace. If you do not want your guimpe sleeveless you may have them with plain sleeves. These, of course, are desirable for the sweaters which are thin.

There are organdie guimpes with Buster Brown collars and bright ribbon ties for middie sweaters. Then there are some with round necklines and ruffled collars, which are always becoming. The Tuxedo sweater, too, has been provided for with guimpes having turn-over collars and ruffled fronts. Especially attractive are those of white dotted Swiss, their frills edged with real lace.

In the warm weather a light weight corset is really essential to comfort. Especially for sports do we need something of this sort. To fill this requirement there is the French tricot girdle. An especially good one has no steels except one on either hip. Little bands of satin form a trimming, making it more attractive than the plain tricot girdle.

Cool Hats Trimmed With Straw Embroidery

THESE corsets do not hook in the front, but are known as "step-in" corsets. Just as their name implies, one steps into them and fastens them with the back lacing. This is the most modern way of making corsets. The elimination of the front fastening makes them less bulky, thus tending to give the wearer a slender appearance. The latter point alone is likely to increase their popularity. They also come made of jersey with a bit of Valenciennes lace as trimming. The latter have a bone in front, but the fastening is in the back.

Among the cool things for warm summer days are the organdie hats. Something quite different in the way of trimmings for such hats is straw embroidery. Usually the natural colored straw is used on mushroom shapes covered with organdie in either white or pale colors. A hat of orchid tint may be quite elaborately embroidered with natural straw and encircled by a narrow purple ribbon with little fluttering ends.

Large drooping shapes of white organdie are trimmed with beautifully shaded ribbon. Many rows of the ribbon, which is narrow, are placed about the crown as well as at the edge of the brim. Bunches of small, bright-colored fruits sometimes droop from the brims of such hats. Orchid-colored organdie hats have cherry red facings and are banded with silver ribbon tied in a big bow at the back. This makes a most unusual combination of colors.